

HEARING (AND SINGING) THE DIFFERENT VOICES IN A DOUBLESTOPPED SHIFTING SEQUENCE EXERCISES

The following doublestopped scales can usefully be practiced sounding only one of the voices (strings) with the bow while singing the other. The left hand should stop both strings always even though we sound only one string with the bow. These exercises alternate between those that start with the tonic on the higher string and those that start with the tonic on the lower string. It is normally easiest to use as our principal aural reference the string (voice) on which the starting note is the tonic of the scale. But when the scale tonic starts on the lower string we need to make a special effort to do this because our ear is automatically drawn more towards the top notes (and string) of any doublestop sequence.

EXERCISE 1: SECOND AND HIGHER FINGER SIXTHS. EX. 1A: Scale starts with tonic on lower string

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EX 1A1: MAJOR

A musical score for bassoon, page 10, measures 1 through 10. The score consists of ten staves of music. Measure 1 starts with a bass clef, a key signature of one flat, and a common time signature. Measures 1-3 show a melodic line with various note heads and stems. Measures 4-6 continue this line. Measures 7-9 show a continuation of the melodic line. Measure 10 concludes the section. The score includes measure numbers and staff numbers.

EX 1A2: NATURAL MINOR

A musical score for trumpet part 2, page 10, featuring two staves of music. The first staff begins with a B-flat major chord (B-flat, D, F) followed by a descending scale. The second staff begins with a G major chord (G, B, D) followed by a descending scale. Measure numbers 11 and 12 are indicated above the staves.

EX 1A3: HARMONIC MINOR

EX 1A4: MELODIC MINOR

Here now is a variant of the above exercise, but this time the tonic of the scale is on the top string rather than on the lower string. This means that our principal aural reference is now the top finger rather than the second finger.

EX 1B1: MAJOR (on top string)

A musical score for bassoon, page 10. The first measure starts with a bass clef, a key signature of one sharp, and a tempo marking of quarter note = 72. The second measure begins with a treble clef, a key signature of one sharp, and a tempo marking of quarter note = 72. The bassoon plays eighth-note patterns consisting of two groups of four notes each, separated by a breve rest.

EX1B2: NATURAL MINOR

A musical score for Exercise 10, featuring a melodic line in F# Natural Minor. The score consists of two staves. The first staff uses a bass clef and the second staff uses a treble clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The melody is composed of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, G, and A. The first staff begins with a half note A, followed by a quarter note B, an eighth note C, an eighth note D, a sixteenth note E, a sixteenth note G, and a sixteenth note A. The second staff continues the melody with eighth and sixteenth note patterns, ending with a half note A.

EX 1B3: HARMONIC MINOR

A musical score for Harmonic Minor mode. The key signature is one sharp (F#). The melody consists of two measures on the bassoon and three measures on the flute. The bassoon part starts with a sustained note followed by eighth-note pairs (4, 4) and then eighth-note pairs (3, 2). The flute part begins with eighth-note pairs (3, 3) and continues with eighth-note pairs (3, 3), (3, 2), and (4, 2).

EX 1B4: MELODIC MINOR

Exercises For Hearing The Different Voices Of a Doublestopped Shifting Sequence (cont)

EXERCISE 2: SECOND FINGER AND THUMB THIRDS EX. 2A: Scale starts with tonic (second finger) on lower string

EX 2A1: MAJOR

EX 2A2: NATURAL MINOR

EX 2A3: HARMONIC MINOR

EX 2A4: MELODIC MINOR

Here now is a variant of the above exercise, but this time the tonic of the scale is on the higher string rather than on the lower string. This means that our principal aural reference is now the thumb rather than the second finger.

EX 2B1: MAJOR (on thumb)

EX 2B2: NATURAL MINOR

EX 2B3: HARMONIC MINOR

EX 2B4: MELODIC MINOR

We can do exactly the same for scales in sixths on the first and middle fingers. EXERCISE 3A: Tonic on higher string

EX 3A1: Major

EX 3A2: Natural Minor

EX 3A3: Harmonic Minor

EX 3A4: Melodic Minor

EX 3B: Tonic on lower string

EX 3B2: Natural Minor

EX 3B3: Harmonic Minor

EX 3B4: Melodic Minor